Cur
Cur Mus 2
1940 Cur Mus 2

10,000—MAY, 1940—R588

OH52
372.87
059DE/M

ONTARIO

Department of Education

Music

in

Rural Schools

Reprinted in 1946

Issued by Authority of
The Minister of Education

Music in Rural Schools

THE NEED FOR MUSIC EDUCATION

The need for Music instruction by children attending rural schools is perhaps even greater than for children attending city schools. The school spirit and the school atmosphere are beneficially stimulated by the proper provision for Music. The average child in a rural community is not confronted with the same diversified amusements that are available to the urban child. While he may have less leisure time than the average city child, he usually has a greater sense of responsibility and a greater appreciation of the value of time. Lacking some of the diversions of urban life, the rural child is apt to feel keenly the need for self-expression and for forms of social activity that will bring him into neighbourly contact with others of similar age in the community.

HANDICAPS

(a) A large number of rural school teachers while well trained in other subjects are inexperienced in musical performance and music teaching.

(b) In many localities supervision of music teaching is difficult or impossible.

(c) The rural schoolroom, comprising pupils of several grades, presents peculiar problems, for the reason that in music, all grades must be combined in two or at most, three groups.

(d) Many rural schools have classes too small for satisfactory part-singing, although they may have pupils with changed voices.

MUSIC FOR EVERY CHILD. EVERY CHILD FOR MUSIC

In spite of these handicaps, it is possible to provide music for every child by means of one or other of the two plans outlined below, or better still, by a combination of both plans.

Part I

THE ROTE PLAN

This plan is intended for schools where music supervision is impracticable, or as an aid to unmusical teachers in supervised schools. It has distinct limitations and is not recommended as a substitute for supervision. The Rote Plan is simple. The school provides itself with a phonograph, special records of songs listed below, and copies of the song-books. Whether the teacher can sing or not, he has in the phonograph and records a suitable model of musical rendition which he can place before the children for them to imitate. The songs as they are rendered by the records are at the correct pitch for childrens' voices; they are in tune; the phrasing and diction and expression are correct, for the records have been made by artists. For the teacher who knows no music and who cannot sing, this assistance is invaluable; for the teacher who does know music, the help that the phonograph can give is a valuable addition to his present skill.

DANGERS TO AVOID

HARSH SINGING—Children frequently sing far too lustily, producing a result that is unmusical and lacking in beauty. The ideal child tone is clear and floating, produced without effort.

SOFT SINGING—In an effort to avoid shouting, children sometimes sing in a breathy tone lacking in vitality. This should be avoided. The natural way is the right way.

Ministry of Education, Ontario
Historical Collection

STILTED SINGING—In an attempt to imitate the phonograph exactly, there is occasionally a lack of spontaneity in the childrens' singing. As soon as the song is learned, it is well to have them sing without the help of the phonograph according to the mood of the song and their own feeling.

TEACHING A ROTE SONG WITH THE PHONOGRAPH

1. Discuss the title and read the words together.
2. Play the record through, while the children follow the words.
3. Play the first phrase (usually the first line of the poem) while the children follow the words.
4. Play the first phrase while the children sing softly.
5. Play the first two phrases. The children sing the first phrase and follow the words of the second.
6. Play the entire song. The children sing the first two phrases and follow the words of the others.
7. Play the entire song. The children listen to the first and second phrases and sing the third and fourth.
8. Play the entire song while the children hum the tune.
9. Play the entire song while the children sing the words.
   (This step should be repeated two or three times).
10. Continue drill on the song, but add variety by having children sing alternate phrases listening to the others; by having boys and girls sing alternate phrases, or any other device to hold the interest until the song is thoroughly learned.
11. Children sing the song without the phonograph.
12. Call attention to diction, expression, attack and release etc.

SUGGESTIONS FOR CARE OF PHONOGRAPH AND RECORDS

The turntable velocity of the ordinary type of phonographs should be 78 revolutions per minute (26 revolutions in 20 seconds). Any deviation from this speed affects the pitch and tempo of the music played. To test the speed of the turntable, fasten a tiny piece of paper to the edge of the disc. With the machine running, count the number of revolutions while your watch ticks out 20 seconds. The piece of paper should pass exactly 26 times in 20 seconds. Adjust the speed control until it does, and the pitch of the songs will be correct. Records will warp if exposed to heat and dampness. To prolong the life of a record, keep it in its envelope, thus protecting it from dampness and dirt. When not in use, the record should lie absolutely flat. If records are piled one upon another they should be piled evenly. Records may safely be stood on edge up and down, if they are kept perfectly straight. They must not stand at an angle or they will warp badly. Records should be dusted off frequently with a clean cloth to prevent dust from remaining in the sound grooves and destroying the recording.

Change needles often, as a worn needle wears the grooves in the records, which, in turn, injures the tone quality and eventually ruins the records.

SONG RECORDS FOR SCHOOL USE

Victor Record Number	List Price	Song Book		Title
22356	.75	D. 1		Happy Thought; Come, Let us Learn to Sing; The Bells; Sally Go Round; A Hunting We Will Go; The Holly, Holly Ho; Can You Plant the Seeds; On the Bridge.
20624	.75	D. 1		The Blacksmith; Buttercups; Tick-tock; The Violet.
20619	.75	H.R. 2		Music Everywhere; Cradle Song (West).
20622	.75	H.R. 2		Who Knows; Cuckoo in the Clock; Fairies; Playmates; Robin's Prophecy.
216588	.75	N.C. 3		Strawberry Fair
		N.C. 3		Young Richard
		N.C. 2		Where Do They Go
		N.C. 2		Sleep, Baby, Sleep
		N.C. 4		The Quest
216589	.75	N.C. 3	S.P. 5	The Mermaid
		N.C. 4	S.P. 3	The Meeting of the Waters
		N.C. 2	S.P. 1	Golden Slumbers
		N.C. 1	S.P. 3	Busy Bee
216590	.75	S.P. 5		Dabbling in the Dew
		S.P. 5		Gossip Joan
		S.P. 4		Now is the Month of Maying
		S.P. 3		Fairy Song
		S.P. 2		In a Manger
		S.P. 4		Early One Morning
216587	.75	N.S.		Canoe Song; Cradle Song; In the Garden I Love; Voyageur Song; Mountain Stream; Old Time Christmas.

SONG BOOKS FOR ABOVE

			Price
D. 1	First Year Music (Dann), W. J. Gage & Co. Ltd., Toronto		.84
H.R.	The High Road of Song, W. J. Gage & Co. Ltd., Toronto	Book 1	.40
		Book 2	.40
N.C.	New Canadian Song Series, Canada Pub. Co., Toronto	Book 1	.15
		2	.15
		3	.15
		4	.15
		Complete	.65
S.P.	The Singing Period, Waterloo Music Co., Waterloo	Book 1	.25
		2	.25
		3	.25
		4	.25
		5	.25
	(Containing the above Songs)	Rural	.35
N.S.	Northland Songs, Gordon V. Thompson Co. Ltd., Toronto		
		School edition	.15
		Piano edition	1.00

MUSICAL PLAYLETS

Musical Playlets for special occasions, for use with songs from some of the above books may be obtained from the publishers — Price ea. .10

Using songs from *First Year Music* and *High Road of Song.* W. J. Gage & Co. Ltd., Toronto. Eight titles:—*On Christmas Eve, The Nativity Story, A Toy Pageant, The Little New Year, Unexpected Guests, The Wishing Leaf, Midsummer Night, St. Valentine's Picture Book.*

Using songs from *Northland Songs.* Gordon V. Thompson, Ltd., Toronto. One title:—*The Man Comes Down from the Moon.*

ADDITIONAL SONG RECORDS

The following records are suitable for supplementary use and may be procured from R.C.A. Victor Co., Toronto.

Victor Record Number	List Price	Title
From "The Silver Book of Songs," Gordon V. Thompson Ltd., Toronto—School edition .35c; Piano edition $1.25		
24539	$ .75	Man in the Moon, The Airplane, Pussy Willows, The Dandelions, Autumn Leaves, Bobby Shafto, The Merry Gardener, A Thankful Song, Chinese Vegetable Man, The Goldenrod is Waving, The Elfin Balloon, The Wind, He Didn't Think, The Flower's Message, Lazy Robin.
NOTE: Record 24540 and 24541 contain part songs from the same book.		
4083	$1.00	Flow Gently, Sweet Afton, Sally in Our Alley, Ye Banks and Braes, John Peel, Scots Wha Hae, Jock O'Hazeldean.
1238	$1.50	Drink to Me Only With Thine Eyes, Believe Me if All Those Endearing Young Charms.
20737	.75	Lullaby (Brahms).
4288	1.00	Nikolina, John, John, Johnny, Spring Rain, Night and Day, Bed in Summer, Two Songs, Guardian Angels, Golden Slumbers.
4289	1.00	The Three Sailors, Cossack's Lullaby, At Twelve O'clock, An Easter Carol, In My Birch Canoe, Gardens in the Sea, Indian Lullaby, An April Girl, Spring's Messenger, Sleep, Baby, Sleep.
4290	1.00	Under the Stars, I Saw Three Ships, Cradle Song, When Mary Lulled Her Babe, Santa Claus Comes, The First Christmas, Silent Night, When Jesus Christ was Born, Once in Royal David's City.

TEACHING ADDITIONAL SONGS

Teachers who have had some experience in singing may teach additional songs without the aid of the phonograph. The song books already suggested contain many good songs which are not recorded. There is more than one accepted method for teaching songs by rote, but the following will be found effective.

Teacher sings the song throughout three or four times, with brief comments or questions interspersed to sustain interest.

Teacher sings the first phrase, while the class listens (repeat two or three times).

Class sings the first phrase.

Teacher sings the second phrase.

Class repeats.

Teacher sings the first two phrases.

Class repeats.

The remainder of the first verse is treated the same way.

Words of additional verses are learned.

Attention is given to expression, tempo (speed), etc.

The teacher should always use a pitch pipe or tuning fork in starting songs, unless sung with phonograph or piano, for it is important that the pupils (especially those below the Fifth Grade) habitually use the upper range of the voice in singing. Teachers are also cautioned against the practice of continually singing with the class, which discourages independence, encourages a heavy tone and prevents the discovery of errors.

TREATMENT OF MONOTONES

Many children have difficulty singing in tune with others. There are many

causes for this condition, but the following procedure is usually effective. After the class has learned one or more songs, the teacher should walk up and down the aisles, listening to each child in turn. The class may then be divided into two groups, the good singers, called the First Choir, or Fairies, Canaries, etc.; and the poor singers, called the Second Choir, or Brownies, Robins, etc. The poor singers may be placed in the front seats, where they have the double advantage of being close to the teacher, and hearing the good voices behind them. During each singing period they should occasionally listen to the First Choir and then imitate them. The poorer singers should also have individual attention. This consists of tone matching conducted by the teacher or an older pupil. The use of wide skips (intervals) in the nature of bird calls and other familiar sound patterns in the spirit of a game will usually result in the child "finding" his singing voice.

APPRECIATION THROUGH LISTENING

When the singing programme has been well established, the phonograph may be used to advantage in conducting Rhythmic activities and in the study of music of a type which the children themselves cannot produce. Suggestions are given in the Departmental pamphlet "An Introductory Course in Music Appreciation Through Listening for Elementary Schools".

SUPPLEMENTARY READING

Among the books in the school library should be a few that contain stories about music and music-makers. They should, of course, be small books, written for children and, if possible, illustrated. Lovely legends about music and interesting facts about great composers and musical artists should be familiar to every child. Some of this information will no doubt be given by the teacher, but it is better far that the children should find it for themselves in books.

SUGGESTED BOOKS

Joyous Stories from Music's Wonderland. Jones. Macmillan. First series, 30c. Second series, 45c. Third series, 55c.

Kinscella Readers—II, 65c; III, 75c; IV, 80c; V, 95c; VI, $1.00. Copp, Clark.

Masters of Music. Hendry. $1.00. Ryerson.

How Man Made Music. Buchanan. $1.65. Moyer.

Little Talks About Big Composers. Cowen. 75c. Clarke, Irwin.

SCHOOL CHOIRS

As a means of stimulating individual effort in learning the songs, it is suggested that school choirs be formed. As soon as a child learns to sing one of the songs exactly right, he becomes a member of the school choir for that song. The children should of course, be encouraged to become members of the choir for all songs presented. To select members for the school choir, the teacher should devote a period now and then to individual singing of the songs presented. On the basis of these individual try-outs, membership in the room choir should be awarded. The children should be given opportunity to participate in the selection of choir members. The opinion of the group should supplement that of the teacher. The school choir should be encouraged to sing for the parents and at community gatherings.

INTER-SCHOOL MUSICAL ACTIVITIES

A powerful factor in stimulating music education, in the nature of inter-school musical organizations and festivals, may grow out of the regular music instruction in the individual schools. Township or County choruses may become a vital force in developing musical growth in many localities. By all schools in a group adopting the same list of songs, the larger chorus may grow out of the school choir. Membership should be held at a premium if the organization is to serve as a stimulus to the pupils in the scattered school rooms. As each member has demonstrated his ability to sing the songs correctly alone, the chorus may be assembled and perform with only a short rehearsal before the public appearance. The County chorus may be a feature of an annual Festival, either competitive or non-competitive, or may appear in conjunction with demonstrations of other school or community activities.

Part II

THE SUPERVISED MUSIC PLAN

While the Rote Plan is an excellent means of introducing music into the school, and under certain conditions is the only practicable method to be followed, its chief weakness lies in the fact that it makes no provision for developing independent power in the language of music. If a pupil's experience with English were restricted to selections that could be repeated to him until he could remember and carry them away, his appreciation, as well as his entire development in connection with the subject, would be dwarfed by the meagreness of such experience. Where there is actual sight-reading ability, a world of music to be independently arrived at is thrown open to the learner.

The supervised music plan should not be attempted except under the guidance of a music supervisor or specially trained teacher. Fortunately, except in certain isolated areas where road conditions make the schools inaccesible for a large portion of the year, Supervisors are now available. The cost of this service is surprisingly low, and where the weekly visit of the Supervisor is augmented by a short daily drill by the regular teacher, very satisfactory results may be obtained.

It should be realized that a short period will produce better results when given daily than will a longer period two or three times weekly, with an intervening time for forgetting and losing interest. Success in school music depends so much upon the active co-operation of the regular teacher that supervisors should consider one of their principal duties to be the tactful and sympathetic training of the teacher to carry on these daily drills. It is also reasonable to expect the supervisor to give assistance, where possible, in the preparation of school concerts and community work, and to correlate music at times with such other subjects as Art, Physical Training, History, and Social Studies.

The presence of several grades in the same classroom may, with careful planning, help instead of hinder the accomplishment of the desired ends, and at the same time provide a more complete and therefore more enjoyable ensemble. The presence in the room of older pupils who have acquired certain skill tends to increase confidence in the younger children and to instill in them a desire to equal the accomplishments of their elders.

The class should be divided into two groups, junior and senior (usually Grade IV and up, depending upon the type of class) and music books should be in the hands of at least the senior children. Some songs should be sung by the entire class and should be of interest to all the children. With this in mind, Folk, Game, Patriotic, Seasonal, Occupational and other songs within the interest of the pupils should be chosen. Many worthwhile songs should be available, so that repetition is avoided in the case of pupils who attend the same school for a number of years. Besides these general songs for the entire room, special songs should be proviided for both the juniors and the seniors. For technical work the class should be divided. The juniors, by occasionally listening during the senior part of the lesson, may acquire considerable information indirectly. During the junior part of the lesson, the seniors should be given seat work in music or other subjects. Each child should have a Music Dictation Book for this purpose. Music Scrap Books for the older students, in which are collected pictures and printed articles on current musical events have in many cases directed the interest of the children towards better concert and radio programmes. A typical supervisor's lesson of 45 to 60 minutes might start and finish with combined singing and the balance of the period divided between the juniors and seniors.

The regular teacher in her daily drill period cannot hope to deal with every activity in each lesson. The work should be planned in advance so that, during the week, each phase is covered.

The course of Study for rural schools should be adapted from the graded "Programme of Studies," to fit the varying conditions found in ungraded schools.